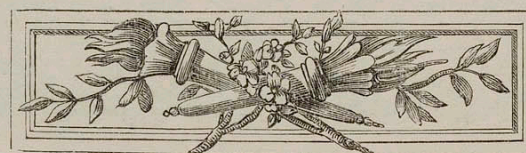
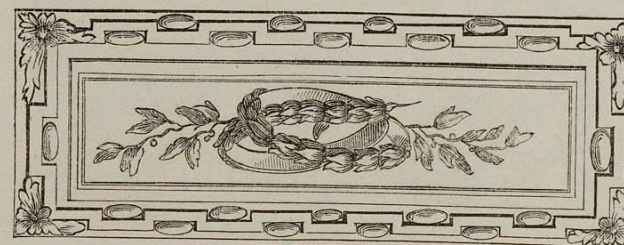
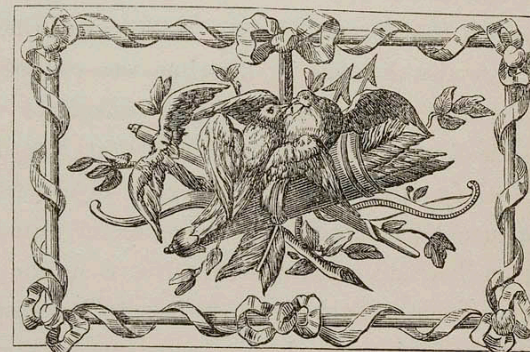
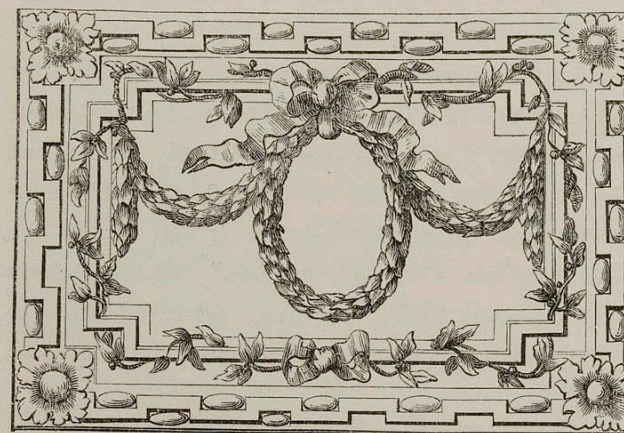


the very same hands that ploughed out the damascene patterns in the metal-work of the period. The Tuscan Bible of 1538 presents us with endless conventional renderings of the ordinary Cinque-cento sculpture, which abounded in the churches of Florence. Nor are the specimens of the Parisian press less worthy of the veneration of the virtuoso.

In the productions of the Stephans (Fig. 29, from the celebrated Greek Testament), of Colinaeus, his pupil (Fig. 3), of Macé Bonhomme, of Lyons, in 1558, Theodore Rihel of Frankfort, in 1574, Jacques de Liesveldt of Antwerp, in 1544, Jean Palier and Regnault Chauldière of Paris, may be found many agreeable and interesting illustrations of local differences in ornamental detail of a semi-antique character.

Returning to Italy, and to its purer style, before briefly proceeding to trace the "first causes" of the general decline of revived Classical Art, we propose glancing at one or two branches of industry it would be unfair to altogether pass over. The first and most interesting of them is that of Venetian Glass—a commodity which helped to spread the fame of Venice far and wide over the habitable globe.

The taking of Constantinople by the Turks, in 1453, drove the skilled Greek workmen thence to Italy; and at that period the glass-manufacturers at Venice learned from the exiled Greeks their modes of enriching their productions by colouring, gilding, and enamelling. In the early part of the



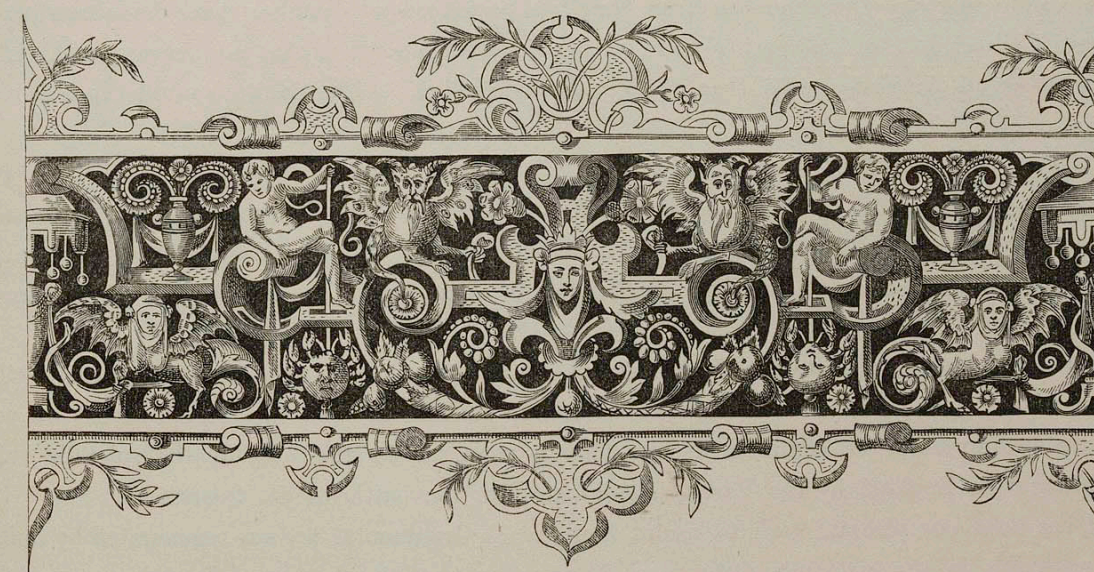
Ornaments Designed for Marquetry by Fay, in the style of Louis Seize.

Panels designed by Fay, in the style Louis Seize.

sixteenth century, the Venetians appear to have invented the art of introducing threads of coloured and opaque white (*latticinio*) glass into the substance of the articles they manufactured, forming a beautiful and enduring enrichment, suitable, from the lightness of its character, to the delicate forms of the objects to which it was applied. The secret of this art was most jealously guarded by the State; and the severest penalties were enacted against any workmen who should divulge it, or exercise their craft in any other country. On the other hand, the masters of the glass-houses at Murano received great privileges, and even the workmen were not classed with ordinary artisans. In 1602, a gold coin was struck at Murano, with the avowed object of handing down to posterity the names of those who

established the first glass-houses on the island; and from it we learn that they were the following: Muro, Leguso, Motta, Bigaglia, Miotti, Briati Gazzabin, Vistosi, and Ballarin. For about two centuries the Venetians contrived to retain their valuable secret, and monopolised the glass trade of Europe; but at the commencement of the eighteenth century, the taste for heavy cut glass began to prevail, and the trade was dispersed to Bohemia, France, and England.

Many very splendid works in the precious metals were executed at this period. A very large amount of these is supposed to have been melted down, in Italy, about the date of the sack of Rome; and in France to pay the ransom of Francis I.; and much more was, no doubt, re-fashioned in after times; but the Cabinet of the Grand Duke of Tuscany at Florence, and the Museum of the Louvre at Paris, still contain fine collections of jewelled and enamelled cups and other objects, which sufficiently attest the skill and taste of the goldsmiths and jewellers of the sixteenth century. One of the richest jewels which the fashion of the period introduced, and which continued to be used for a considerable time, was the "enseigne," a species of medal generally worn in the hats of the nobles, and in the head-dress of the ladies. The custom of giving presents on all important occasions furnished constant employment to the jewellers of both countries, and in the vicinity of the courts even during the most troubled periods. The restoration of peace in Italy, by the conventions of Château Cambresis, and in France at the accession of Henry IV., caused an increased demand for the goldsmiths' productions; and subsequently the magnificence of the Cardinals Richelieu and Mazarin paved the way for the age of "Louis le Grand" in France, for whom numerous fine works of art were executed by the Parisian goldsmith, Claude Ballin, who, together with Labarre, Vincent Petit, Julian Desfontaines, and others, worked in the Louvre. One of the objects which greatly employed the ingenuity of the jeweller at this period was the "aigrette," which was generally worn by the nobility. From this time the style of the French jewellery rapidly declined, perfection of workmanship in metal-work having been transferred to bronze and brass, in which last alloy, the chasings of the celebrated Gouthier, in the days of Louis XVI., were above all praise. Of designs for such work we engrave two pleasing specimens of the Parisian burin. The wiriness and frivolity of this class of ornament were redeemed by its faultless execution.



Arabesque by Theodore de Bry, one of the "Petits Maîtres."

The details of the art, and its popularity, were not without their influence upon general design;